8:Krader & Wayne E-4 (no date) 1955 RQ2 Kazak RQ2

538 form's sake, and above all, no subjectivism or nonobjectivism, so char-
197 acteristic of recent western European art. And literature is to pursue socialist realism, that is, the objective expression of Soviet themes. In a word, art in the service of the state. The themes of Kazakh novels are typical Soviet themes: industrialization, as in the novel Life and Death by Mustafin; youth and the Soviet innovator or new Soviet man, as in Abishev's Young Generation and Mustafin's Shiganak; the Sovietization of rural life, as in Mukanov's Syr Darya and Mustafin's Millionaire. Mustafin and Mukanov have been officially praised for depicting the educative force of collective labor.[1] And Mukanov, Auezov, and Mustafin have been jointly praised for achieving professional stature as novelists, disclosing "their fruitful instruction by the Russian and Soviet literary classics in the method of Socialist realism in Kazakh prose."[2]

But the best works are those which deal with the past, such as Auezov's fictional biography of Abai and Mukanov's memoirs of his own prerevolutionary days, "My Schooling." These have been condemned because they contain glorifications of the past; they insist that all was not wrong in those times. The heroes of the new novels see their personal happiness in the weal of the Soviet fatherland; they think not only of immediate issues, such as their own collective farms, but of Moscow, Stalin, Leningrad, the Volga, and Stalingrad. They celebrate the Volga, Mother River of Russia.[3] But artistically, the new novels are less satisfying.

Auezov's novels about Abai are rich in their description of the Kazakh landscape, rich in language, but they are criticized for glorifying the "feudal-patriarchal" life of the past; they exalt past leaders and overlook Abai's fight against Pan-Islamism and Pan-Turkism.[4]

546 During the war, the Kazakh film industry received a tremendous lift when the Moscow studios moved to Alma-Ata. This growth was short-lived, however, for the studios were moved back to Moscow after the war. A Soviet controversy arose about one of the few films made in Alma-Ata, a film on the life of Chokan Valikhanov. While the idea of filming the life of this historic figure was praised in the Party press, the film itself was sharply criticized. The reasons given for the criticism are highly instructive: The film does not show the influence on Valikhanov of Russian revolutionaries; it idealizes Pan-Islamists of the 1860's and 1870's; it revives the ideals of the Alash-Orda (free nomads as of yore—no cities, no schools, no science); it praises Kenesary; it fails to show how Valikhanov's father supported the union of Kazakhstan with Russia; it distorts the latter's role by claiming that he sought to disaffect from Russia.[5]

53 Kazakh literature and art are not nationalist in form and socialist
197 in content. In the design of public buildings, in the various fields of writing, in the making of films, the content is designated by Moscow.

[1] Malinovskii, 1949, p. 48.
[2] *Ibid.*, p. 41.
[3] *Ibid.*, p. 48
[4] *Kazakhstanskaia Pravda*, 6 Sep 53.
[5] *Ibid.*, 23 Oct 52.